114 type of drum has not simply replaced or modified a purely Indian type over
171 wide areas, although he seems not to have paid sufficient heed to his own warn-
174 ings when he drew his sweeping conclusions. It is impossible to be quite sure,
534 either way, but certainly the flat statement that this region had no drums until European introduction is quite unjustified and it is possible, or even probable, that a native drum existed and that it acquired a European name when and because it was modified by introduction of European technical elements of construction.

171 Roth emphasizes that British Guiana drums have a "silent" end (i.e. one
534 that is not struck) on which there is a "resounder" or snare. The Kamarakoto drums have no snare and the two ends are equivalent in structure and tonal quality, even though they are commonly of different sorts of skin.

534 4. The typical instrument of the parichara dance, also used in several
[535] other dances, is a very simple and primitive trumpet called kamai. These are
[824] plain hollow tubes, open at both ends and with any internal partitions removed, of Cecropia (doubtless the primitive material, "yagrumo" in Venezuelan Spanish) or bamboo. They are played, like our metallic trumpets, by applying the mouth to one open end and causing the compressed lips to vibrate by blowing. There are no stops or any special mouthpiece and each kamai produces a single note, but several different sizes, each with its own note, are used by the different players at the same time. We could not detect any particular relationship or harmony between the different pitches of kamai blown simultaneously.
[531] Among other Indian tribes such trumpets are often more or less elaborately decorated, but no decoration whatever had been applied to the several Kamarakoto examples that I observed. This is in keeping with the almost complete absence of extrinsic ornamentation on Kamarakoto articles of manufacture. There is no question that this instrument is entirely indigenous. It is among the oldest of all native South American instruments still in use and the Kamarakotos have it in irreducibly simple and primitive form.

[177] 5. One side-blown cow-horn trumpet was seen, but it was an object of curiosity to the Indians themselves and represents a very recent intrusion, not
[439] part of Kamarakoto culture. Cows are completely unknown in this region and the manufactured trumpet was imported by intertribal trade as a curiosity, probably ultimately from British Guiana although I could not surely confirm
[171] this. Izikowitz notes the presence of such trumpets at various points in South America (the nearest in the Roroima region, represented by a specimen in the Göteborgs Museum) and believes that they represent Negro influence.

534 Although their use of an object so foreign to them is not a very vital
177 datum, it has some bearing on diffusion and transfer of use, which is here seen
● [202] in its earliest stage. It is, from this point of view, interesting that Izikowitz says that in this region (the Guianas, Roroima, etc.) side-blown trumpets in general and cow-horn trumpets in particular are used only for signaling. The

534 197 202 [525] Kamarakotos do not signal with trumpets and were using their cow-horn trumpet along with the native kamai in dancing. They call it by the colloquial Spanish word "cacho" (kacho).

534 171 6. Without prompting, native informants spoke of a side-blown flute, called naunau. Such flutes, highly variable in detail, are common in the Guiana region (Roth, Izikowitz) and are known from the Taurepáne (von [128] Hombostel). Unfortunately I can give no reliable details because no naunau was owned by any of the nearby Indians and I could find no one who would make one, although several professed acquaintance with it.

534 7. One of the commonest and, to our ears, by far the best of Kamarakoto instruments is an end-blown duct flute with deflector and stops, or a plug flute [124] (in Izikowitz's terminology), in other words, a native flageolet. The generic name for this is lue (or rue – whence the place name Luepa in the Gran Sabana), from the reed of which it is made, and the commonest variety, a small flageo- [237] let, is called kaikara.[163] The kaikara has a proximal beeswax deflector, leaving only a narrow superior air passage, and four primary stops. These, as well as the sound orifice immediately distal to the deflector, are made by burning. The most proximal of the four stops is placed at one-third of the distance from distal to proximal ends of the instrument and the other three stops evenly spaced between this and the distal end. A supplementary stop, thumb hole, is placed on the lower surface immediately below the first (most proximal) primary stop. This is stopped by the left thumb, while the left index and middle fingers cover the first two stops and right index and middle fingers the two more distal stops.

This instrument has a rather weak but pure and pleasing tone not unlike that of a European flute and with considerable range and variety so that, unlike any other Kamarakoto music, skillful playing on it was enjoyable to our ears. [538] It is used in some dances, notably the tukūi? (not the parichara), and, unlike [533] any other instrument as far as we observed, it is also played (by men only) for simple pleasure and entertainment. I have even seen a young man wandering along by himself across the sabanas happily playing really pretty snatches of melody on a kaikara as he went.

534 171 Izikowitz has shown that flutes of almost innumerable varieties are especially characteristic of aboriginal cultures in South America. In his class of plug flutes, to which the typical Kamarakoto flageolets belong, he distinguishes a purely Indian, pre-Columbian type, of which the kaikara just described might almost be taken as the prototype or classic example, as well as types modified under European influence and others which are native copies of old European models. The Kamarakoto flageolets show no trace of European influence.

As a supplement to this review, it seems advisable to list a few instruments not observed among the Kamarakotos but known among nearby tribes of similar culture:

163 [see footnote on p. 326, category 116 - Analyst]

171 escape the clear evidence that many Caribs did eat human flesh and hence, in
266 any acceptable definition of the word, were indeed cannibals. It is evident that this was seldom or never a regular item of diet but took place under definite, ritual circumstances, and it is probable that it was never a universal practice common to all the highly diverse Carib tribes. The question is academic here, since the Kamarakotos and their closer allies certainly never eat human flesh now and have no memory or legends of such a practice.

15 224. This and the contrary statement regarding the Indians are supported
114 by the expert opinion of my wife, Dr. Roe, who is a clinical psychologist.

155 225. It would not be proper to expand or to argue these statements here,
171 but it should be added as confirmatory evidence that among allied Indians who
158 have been in close contact with missionaries of various sects there are occasional clearly neurotic tendencies and cases.

364 226. We later saw Taurepanes, under much stronger "civilized" influence,
177 living in dirt such as would not be tolerated by a Kamarakoto.

122 227. Kamarakoto women did our washing during our stay and got it as
296 clean as a laundry would, although with some extra wear. That their own clothing was usually rather dirty may, indeed, have been due in some degree to their spending so much time on ours.

273 228. It seems, moreover, certain that the sexual excesses said to accom-
288 pany Indian drinking bouts among other tribes do not occur here.

● 202 229. The Kamarakotos use no means of signaling, by drums, fire, or
[101] otherwise. They told me, with evident admiration, that traveling parties of
[484] Arekunas (i.e. any of the Indians closely related to the Kamarakotos but not recognized as belonging to this tribe) communicate advance notice of their number, destination, and time of arrival by setting fires, but that they do not know this art. Travelers confirm the use of fire-signals among allied tribes, although the Kamarakotos may have exaggerated the extent and explicitness of such messages.

171 230. This practice of burning the sabanas is as common in northern
372 Venezuela as it is in Kamarata and is pursued even in Caracas, where it is a
311 source of much annoyance and some real loss and danger. Is it possible that this very unfortunate Venezuelan habit is another heritage from the Indians? In the cattle country it is rationalized by saying that it improves the pasturage (but Pittier has shown that the exact opposite is true) and reduces the number